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Ontario Department of Education

SYLLABUS

OF

SUMMER COURSES AND EXAMINATIONS

FOR

Teachers' Certificates

IN

Vocal Music

1920

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SUMMER COURSES AND EXAMINATIONS IN VOCAL MUSIC

1. Candidates for certificates as Supervisors of Vocal Music are advised to take the courses in two consecutive Summer Sessions.

COURSES OF STUDY

2. The following are the courses of study:

Part I

Sight Singing

(From Tonic-Solfa and Staff Notations)

Major and Minor scales.
Modulation to related keys.
Rhythmic accentuation.
Measures, simple and compound.
The Pulse-unit and its varied divisions.

Ear Training

Tone perception and analysis.
Rhythm perception and analysis.
Writing melodies when sung or played upon an instrument.
Naming chords when sung or played upon an instrument.

Voice Training

Vocal physiology.
Breath control.
Vocal registers.
Resonance.
Intonation.
Enunciation and pronunciation.
Peculiarities of the child voice.

Harmony Analysis

Common chords and dissonances.
Harmonic progressions.
Passing notes.

Songs

Unison, two and three-part songs.
Expression and interpretation.
Blending of parts.
Adaptation of songs to the various grades.

Methods

Analysis of the course of instruction prescribed for Public and Separate Schools.
Pedagogics of music teaching.
Preparation of lesson plans.
Practice teaching with classes of children.

Part II

Sight Singing

(From Tonic-Solfa and Staff Notations)

Major, minor and chromatic scales.
Modulation, natural and extraneous.
Advanced time studies.

Ear Training

Writing melodies when sung or played upon an instrument.
Writing outer parts of short harmonic sentences.
Detection and correction of errors in pupils' performance.

Voice Training

A continuation of the subjects prescribed above for Part I.
Treatment of the child voice before and during adolescence.

Chorus Training

Advanced part songs for equal and mixed voices.
Musical and verbal expression.
Technique of choral conducting.

Methods

A continuation of the subjects described above for Part I.
Comparative analysis of recognized systems of teaching music in schools.

Harmony

The common chord and its inversions.
The dominant seventh and its inversions.
Part writing and harmonizatioon of melodies.

BOOKS OF REFERENCE

3. The following is a list of books recommended for reference; those marked with an asterisk are of special importance:

Part I

*The Standard Course. John Curwen ..... 3s. 6d.
Curwen & Sons, Ltd., London.
*Teacher's Handbook of Tonic-Solfa. Cringan ..... $ .50
Canada Publishing Co., Ltd., Toronto.

*Educational Music Course. Cringan ..... .50
Canada Publishing Co., Ltd.
Singing in Elementary Schools. Watkins ..... 1s.
Curwen & Sons, Ltd.
Breathing for Voice Production. Hulbert ..... 2s. 6d.
Novello & Co., London.
How to Train Children's Voices. Hardy ..... 1s.
Curwen & Sons, Ltd.
The Singer's Guide. Adcock ..... 1s.
Curwen & Sons, Ltd.
Student's Musical History. Davey ..... 1s. 6d.
Curwen & Sons, Ltd.
Rudiments of Music. Cummings ..... 1s. 6d.
Novello & Co., London.
*A B C of Musical Theory. Dunstan ..... 2s.
Curwen & Sons, Ltd.
*Solo Singer's Vade Mecum. Dunn ..... 1s. 6d.
Curwen & Sons, Ltd.

Part II

Voice Production. T. M. Mill $2.00
J. B. Lippincott Co., Philadelphia.
The Art of the Musician. Hanchett 1.50
The Macmillan Co., Toronto.
Harmony and Counterpoint. Bertenshaw 1.25
Longmans, Green Co., New York.
*The Teacher's Manual. John Curwen ..... 4s.
Curwen & Sons, Ltd.
The Boy's Voice. J. Spencer Curwen ..... 2s. 6d.
Curwen & Sons, Ltd.
*Musical Theory. Curwen ..... 3s. 6d.
Curwen & Sons, Ltd.
*Text-book of Harmony. Oakey ..... 3s.
Curwen & Sons, Ltd.
*How to Observe Harmony. Curwen ..... 2s. 6d.
Curwen & Sons, Ltd.
*Solo Singer's Vade Mecum. Dunn ..... 1s. 6d.
Curwen & Sons, Ltd.

EXAMINATIONS

4. (1) The examinations and tests in Part I will consist of sessional work, practical examinations in the work of the course, and written examinations in Musical Theory and Methods. In the case of Part II there will be a written examination in Harmony in addition to the examinations and tests on the same subjects as prescribed for Part I.

(2) The maximum for each of the practical examinations and for each paper of the written examination shall be 100 marks.

(3) To pass in either Part a candidate's sessional work shall be satisfactory to the Instructor and he shall obtain fifty per cent. of the marks assigned to each subject of the written and practical examinations respectively.

Written Examinations

Part I

Musical Theory

Musical rudiments, expression marks, compass and management of children's voices, translating from tonic-solfa to staff notation, and *vice versa,* writing melodies previously memorized, and analyzing chords and discords.

Methods

Lesson plans for various grades, application of pedagogical principles in teaching music, and a knowledge of the courses of study in vocal music as prescribed by the Ontario Department of Education.

Part II

Musical Theory

Marks of expression, intervals, vocal physiology, advanced translation to either notation, and elements of musical form.

Harmony

Harmonization of melodies and basses, chord analysis, including the common chord and the dominant seventh, in root position and inversions.

Methods

Lesson plans for various grades, methods of voice training, solution of class-room problems, pedagogical principles underlying modern systems of teaching vocal music.

Practical Examinations

Part I

Sight Singing

(*a*) *Modulator.* Singing at sight, from the examiner's pointing on the Tonic-Solfa modulator, a test containing leaps to any tones of the Major and Minor scales, and modulations of one and two removes.

(*b*) *Time.* Singing at sight, from either notation, on a monotone, a test containing pulse divisions of halves, quarters and thirds. (In addition to beating time while singing the test, the candidate must be prepared to beat time in any form of measure indicated by the examiner.)

(*c*) *Melody.* Singing at sight, from the Tonic-Solfa and Staff notations, the melody of a school song of moderate difficulty.

Ear Tests

(*a*) Singing to *lah,* an example of ear test suited to any Public School Form indicated by the examiner.

(*b*) Naming the notes of a short test, sung to *lah* by the examiner, who will first give the key tone.

(*c*) Giving the time-names of a short time test sung on a monotone by the examiner.

Memory Tests

(*a*) Singing, from memory, any one, selected by the examiner, of four school songs of moderate length, previously prepared.

(*b*) Singing, while pointing on the modulator, a short modulator exercise adapted to any grade indicated by the examiner.

Voice Tests

Vocalizing, as a test of tone quality and intonation, in any suitable key, the Major and Harmonic Minor scales.

Part II

Sight Singing

(*a*) *Modulator.* Singing at sight, from the examiner's pointing on the Staff or Tonic-Solfa modulator, a test containing difficult intervals, and modulations of two and three removes, including chromatic tones.

(*b*) *Time.* Singing at sight, from either notation, on a monotone, a test containing difficult rhythmic divisions.

(*c*) *Melody.* Singing at sight, from the Tonic-Solfa notation, a melody containing extended modulation to the second remove, and the Tonic Minor, and another melody, of a less difficult character, written in the Staff notation.

Ear Tests

(*a*) Writing, in both notations, the notes of a melody of four measures in length and containing simple pulse divisions, on hearing it sung to *lah* by the examiner, who will first give the key tone.

(*b*) Writing, in either notation, the upper and lower parts of a single chant, played upon an instrument.

Memory Tests

(*a*) Solfaing, from memory, any one selected by the examiner, of four previously prepared school songs containing simple modulations.

(*b*) Bringing copies of passages from standard compositions, containing examples of modulations of two and three removes, and singing from memory while pointing on the modulator any one selected by the examiner.

Voice Tests

(*a*) Singing any Major, Minor, or Chromatic scale in a suitable key.

(*b*) Singing the arpeggio of the Major, Minor, or Dominant Seventh chord.

(*c*) Singing, with appropriate expression and tone quality, a previously prepared song of the candidate's own selection.

CERTIFICATES.

1. (1) Candidates who pass the examinations and other tests in Part I of the course as prescribed above, will be granted certificates as teachers of Elementary Vocal Music valid in a Public or a Separate School.

(2) Candidates who pass the examinations and other tests in Parts I and II of the course as prescribed above, will be granted Ordinary certificates as teachers of Vocal Music valid in a High or Continuation School or as Supervisors of Vocal Music valid in a Public or Separate School, provided they are otherwise qualified for such schools.